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## NEWS

Welcome to Issue Two of Impulse. A couple of changes since the last one. We've expanded a little and have tried to add a bit more artwork to make things look a bit more interesting. We've also started a directory of useful addresses at the back of the magazine.

Another point. When I started this zine, I announced that I would answer all mail. In the last few months this has proved immensely difficult. Since the last issue alone I have written over 150 letters to various groups, labels and individuals. As you can guess, this has been fairly costly so from now, I will only try to answer all letters (an IRC or SAE would be helpful) but if I don't get back, I'm sorry. As usual EVERYTHING sent WILL be reviewed, and all items of news will be printed, so please keep all your products coming. We've already gathered a lot of material for Issue 3.

Thanks to David H and Robert (as always) for their reviews. Any contributions, articles etc will be considered - so don't be afraid to send. The same goes for cassette contributions. As well as the next issues cassette, we are also planning a special Ltd Edition (50 copies) cassette which will be given free to subscribers. (Non-subscribers will be able to buy copies if there are any left over).

All views expressed in this zine are of individuals and may not necessarily be of the editors or writers themselves. Yawn Yawn.

That's about it. See you June / July, love Mark.

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San Francisco, CA 94117-0277, USA.

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USA: Cargo, Subterranean, Silent,  
RRRecords, Trip;  
Europe: Front de L'est, Staalplaat,  
Semaphore, Artware



**ANOMALOUS RECORDS** are a US mail-order outfit who's catalogue features loads of well known (and not so well known) artists. They're also hoping to release more recordings including a 7" on their Tadpole label featuring BRUME and SUDDEN INFANT.

**COIL's Stolen And Contaminated Songs** is promised this spring (keep your fingers crossed!) - So get your order in now! £11.75 UK, £12.50 Europe. **COLD MEAT INDUSTRY** - Have been operating their mail-order services for over five years now. Their latest catalogue includes releases from labels such as Dark Vinyl, Vis A Vis, Minus Habens, RRRRecords and bands like Controlled Bleeding, Lustmord, Trance, Sigillum S and Brume.

**REFUGIO** is the name given to an umbrella organisation, covering distribution, magazines and a radio show. Most things are played, reviewed, and generally given a bit of exposure. I've yet to receive play lists etc. I was promised, but he's (Jose Moura) has passed my address to a couple of people who've since written (SPH in particular), so it doesn't sound too bad.

**LADD-FRITH** are yet another mail-order show. This time, specialising in releases by PSYCLONES, BLACKHOUSE, PSY 231, plus various other releases. Hoping to receive some products from them to review in the near future. . . . **METAKINE** as well as producing CD's, they also run (yet another) mail-order do. This time, it's based on mainly concrete/electroacoustic music. I wasn't too keen on the CD's I was sent from them, but if you're into that sort of thing, this is the place to go. The man behind Metakine, Jerome Noetinger, also writes for REVUE & CORRIGEE, a French music magazine dedicated to all sorts of strange music. The issue I received included pieces on SORDIDE SENTIMENTALE amongst others, plus loads of news and reviews. Pity it's all in French. . . . **DYADIQUE** is a French organisation who run a FREE magazine, as well as a radio show and distribution, write for a copy of the mag. They are also looking for review material, promos etc.

**SCREAM MAGAZINE** is a new publication described as covering 'esoteric culture'. It covers all areas including music, literature, film & theatre and the occult. The first issue was promised by late February, it's now the end of March and still no sign. So lets hope it appears soon. It sounds quite good!

**ARTWARE's** latest mailorder catalogue is now out. Pages and pages of goodies I've never seen anywhere else, reasonable prices and loads of mags, videos etc. as well as the usual music. They charge 50M for a copy, but it's well worth a read! !. Also just out are two new CD's by **ROGER DOYLE**, released as a joint effort between **ARTWARE & DOM**. Full reviews in next issue!

SUBSCRIPTIONS - £12 UK / £14 EUROPE / £16 EARTH.  
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DEADLINE FOR MATERIAL ISSUE 3 IS JUNE 26th 1992!

For around ten years, Muslingauze have been creating their own musical mix of Western and Eastern cultures. Influenced by the Middle East and the PLO, their releases are interesting musically as well as thought provoking politically.

I: How did Muslingauze actually start? Was it the first musical project you were involved in?

B: No, The first project was EG OBLIQUE GRAPH, which evolved into Muslingauze during Israel's invasion of Lebanon. Before that time we were just interested in music but at that point we turned our attention to politics.

I: How many were involved in the band at that time?

B: No-one, it's always been just me.

I: Did you want a career in music, or was it something you just fell into?

B: I started in graphics, and then . . . obviously I've always gone to see groups and the interest in music just followed from that.

I: Why do you think you get lumped in with the 'industrial' or experimental scenes?

B: Because there's no other pigeon hole I think, that's all it is. People are safe with that, a label, unfortunately.

I: How do you actually go about creating the music?

B: We usually start off with a political fact, or a photograph, or something that's happened, and then work off that into a musical idea.

I: And that's all done in the studio . . .

B: Yes, nothing's pre-written. It's all instinct.

I: What was the first Muslingauze release?

B: The first was an L.P called "Kabul". That was influenced by Russia's invasion of Afghanistan.

I: When was that released?

B: 1983.

I: I've seen a copy of "Kabul" for £30, is that the going rate do you think?

B: Well, I've been told that the records fetched large amounts of money. I've none left so . . .

I: Just your own copy.

B: In some cases no. Not on some of them. Some of them weren't even sent to me, one's that other people released.

I: Which ones were they?

B: "Buddhist On Fire", by Reclouse. I've not even been paid for that yet.

I: Did you fall out with Stanza?

B: No, the other one, Crabtree.

I: Don't you have any contact with them any more? Do you still speak to Stanza?

B: No, I've not spoken to him, the last time was in Holland, when we played together.



I: I bought a copy of "Buddhist On Fire" for ten pounds, but I've seen it sold for £40.

B: I've never seen a finished copy. I was sent the cover, and that was it. You just don't realise what these people are. I've not been told how many were pressed, no royalties, nothing.

I: When did that come out?

B: It must have been '86.

I: When did "Hunting Out With An Aerial Eye" come out? There was a seven inch out around that time as well.

B: That was the next one after "Kabul", in '84, and the 7" followed that.

I: Have they been re-released recently because I still see copies around today.

B: No, I've still got those. They don't sell.

I: Do you think the early L.P's will ever be released on CD?

B: It's being put together now, by Extreme, who we're signed with now. There will be a CD of old material before the end of the year.

I: How many CD's do you sell now?

B: On the last one, about 3000, that's America and Japan mostly, and bits of Europe.

I: Where do you think you get most interest?

B: It seems to be America now, maybe Germany or Holland. It's zero in this country!

I: Why do you think that is? Do you think people are scared off by the politics?

B: Possibly, yes, but that's their look out, because it's the most important thing. I don't think we're given press coverage in this country, or radio. We don't get reviewed or played or anything like that at all.

I: Is Muslingauze now a studio only band? Will you ever play live again?

B: I don't think so. Because I'd like to put on too much of a show. We just wouldn't be able to afford my ideas.

I: What were the Muslingauze shows like before?

B: Chaotic and dreadful. It's as simple as that. That's why we stopped, it's was just shocking, bad sound, dreadful!

I: Who was on stage?

B: It was me, tapes and Bourbonese Qualk, and that was it - shocking. It's just a really bad medium. It's terrifying as well.

I: How do you think your music and inspirations have changed over the years?

B: They've not really changed. We're still influenced by the PLO, Arafat, Gadaffi, things like that.

I: Do you think the music's developed in any way?

B: Oh yes, I think so. Much better. I just think that we're using sounds much better.

I: Have you ever had any threats because of your beliefs? It's fairly simple to get hold of your address.

B: Yes, we've had a few, definitely. Just a few letters, all unsigned, things like that.

I: Do you listen to any music at home?

B: Just traditional music. Traditional Japanese, Middle Eastern, Indian. Mostly Indian.

I: Are you interested in contemporary music at all?

B: No, nothing really. Only Can, TG, things like that from the past. Wire. Obviously Faust, Can, the German stuff.

I: How long can you see Muslingauze going on for?

B: Good question. As long as my interest lasts. I don't know. I can't see further than about 3 or 4 months ahead at the moment.

I: Do you have any interest in branching out into films, that sort of thing?

B: I'd like to, but it's a case of money. There was a video done, for a track off the last CD. It was just passed around Australia I think. It wasn't very good. I wasn't involved with it. It was the Australian end.

I: Do you run Muslim magazine full-time?

B: Yes. It's working on ideas. The majority of ideas get scrapped along the way, and hopefully you're left with the best ones. It's not always the case though.

I: When are the next CDs coming out?

B: There's been some delays and disputes on it, but "Bhutto" should be out now, and "Zul'm" has been put back until April 1st.

I: What's the new CD like?

B: Well, it's the best one so far, there's much more variety involved.

I: Does it contain long tracks or short tracks?

B: It's always long tracks . . . you just can't stop. There's better mixing going on now. We have an engineer working alongside, so it's like another input, which is working very well at the moment. We do all our recording in London so he knows the studio.

I: How do you actually record in the studio? You use drum machines as well as hand instruments, cymbals etc.

B: We don't really use drum machines now. Everything's done by hand. We tend to do things like that, you just get a better feel I think.

I: Do you actually fund the PLO in any way?

B: No, not at all. It's just my influence through the music.

I: Is there anything else you wanted to say?

B: Just to make it clear that we are influenced by the middle east, PLO, things like that. It's very important. The music wouldn't exist without it. It's the backbone. The reason the music's there, is these political facts, what Israel's doing, things like that.

I: You've never been over there?

B: No, I wouldn't go. I don't think you can visit an occupied land. It's the principle. Not until it's free again.

I: How did you get the interest in this subject in the first place?

B: The initial spark was Israel's invasion of Lebanon. That's what started it. It sounds quite familiar, like Iraq invading Kuwait. It's exactly the same.

I: And it just changed your way of thinking?

B: It did, yes. You can start looking into things, reading about things that have happened, it's just endless. . .



The principal influence behind Muslingauze is the political facts of the Middle-East, though support of the PLO is the main backbone.

There are no musical influences, only political facts and figureheads e.g Arafat, Gadaffi, Bhutto, Khaled Etc. Such things are the starting point from which Muslingauze music is taken. We have just (Gulf-War, so called) had a small skirmish in the Middle-East, this area of the world is the most important. Quite soon, every country is going to have to choose which side it is on, to help free the people of Palestine, or to help Israel oppress them even further. Any so-called peace talks will fail, unless occupied territories are relinquished to start a process of total Israel retreat and defeat. This country is guilty of every breach of human rights there is. To date, it has been able to subjugate the people of Palestine with American money and military help. 1992 will, I hope, bring a new outlook from America, seeing the damage it has caused in the Middle-East, I hope it can use it's economic muscle over Israel, like it used it's military muscle over Iraq.

There is a lot more to Muslingauze than just a few pieces of music on a record or CD. There are no bands around who I go out of my way to hear/see, the main music I listen to is authentic and unable to be pigeonholed. People seem to buy what they are told to, also they hear what other people have decided is good. Go out and discover.

Bryn Jones - Feb 29 - Manchester

MUSLINGAUZE -- RELEASES

KABUL	LP	1983
OPAQUES	TAPE	1983
HAMMER & SICKLE	7"	1983
HUNTING OUT WITH . . . .	12"	1984
BUDDHIST ON FIRE	LP	1985
BLINDED HORSES	LP	1985
FLAJELATA	LP	1986
HAJJ	LP	1986
COUP E'ETAT	LP	1987
JAZIRAT-UL-ARAB	LP	1987
ABU NIDAL	LP	1987
RAPE OF PALESTINE	LP	1988
IRAN	CD	1988
UZI (+ PALESTINE LP)	CD	1989
INTIFAXA	TAPE+CD	1990
UNITED STATES OF ISLAM	CD	1991
BHUTTO	CDS	1992
ZUL'H	CD	1992

INTIFAXA tape contains 2 extra tracks. X-X SECTION compilation on EXTREME includes a different mix of a track off "Zul'h" called "Shivar" A CD will be released in September of old tracks taken from 1983-1987.



MUSLINGAUZE

# REVIEWS

## BRUME - No-Thing - CD 60:43 - Staalplaat

Brume is a French project who, for the last five years or so, have been creating their own brand of strange music. No-Thing is their first full length CD release. The instruments used are electronics, metal, tapes, hand-made wind machines, vox and mix - no samples are used! The music itself ranges from vaguely structured pieces of electronic music, to totally unorganised electronic chaos. Pieces such as 'Cassure/Thermique' jump from one noise to another with no warning whatsoever, while tracks like 'Bogus, Bogus, Bogus' have quite a structured feel. Rhythm and electronic percussion are used sparsely - as in the 18 minute track 'The Easy Forms' where the music pulsates with rhythm, then lapses into chaos and noise, then back to rhythm, and then back again into noise. A lot of the music has a real improvised feel, and the more I listen to this, I like it. Sometimes some of the more difficult pieces make this a difficult listen, but persevere, the end result is worth it!

## GENESIS P'ORRIDGE / STAN BINGO - What's History - CD 38:38 - Staalplaat

This is another one of Staalplaat's Ltd Edition (1000) series. This time it's a re-issue of a cassette originally released on the Nekrophile label. I Don't know exactly when this was recorded (very early 80's I guess) but it consists of just one track, recorded as a soundtrack for a film. Musically, it consists of a background of guitar, bass, synth drone a La Throbbing Gristle with a vibraphone played over the top. No vocals are used. The music here has a sort of eerie quality, but after about 10 minutes though, you start to wonder if the music is going to change direction in any way. In fact, the whole track is nearly exactly the same for the whole 40 minutes, save for a few noisy bits scattered about. There are no melodies and no rhythms to keep the interest up. Maybe it would be better received if actually listened to with the film - but as a stand-alone soundtrack, it doesn't really work (for me anyway).

## CHRIS CARTER - The Space Between - CD 76:06 - Mute / Grey Area

From one member of Throbbing Gristle to another, and another CD re-issue of an old cassette release. This is a 15 track compilation of Chris Carter's solo recordings from 1977 to 1980. The first thing you notice about these tracks is the difference to most TG material of the time. The majority of the tracks on this CD are jolly, light-hearted, easy to listen to tunes. 'Outreach' could just as easily been recorded by Jarre, and some of the tracks: 'Solidit' and 'Poptone' were some of the first true synthpop tunes. Only one track here has vocals, the excellent 'Maybe' with an introduction that preceded Yazoo by about 3 years! One of the most interesting pieces is the original full length version of the TG track 'Walkabout'. An idea of when each track was recorded would have been useful, but it's only a minor gripe. A worthy purchase for any electronic music fan.

## NEGLIGE, ELECTRONIC UNDERWEAR - Pratalan Inferno - CD65:45 - Archegon

This is the first release on a new label from Germany, Archegon. Neglige - Electronic Underwear play music(?) consisting only of live electronics and live computer music. Recorded over the last two years, the first thing you notice here is that it's not really music at all, well at least, not of the standard kind. Out of the 9 tracks here, only the fifth, 'Im Tal der Gakki' has any kind of melody or rhythm, the rest are a collection of improvised and manufactured electronic noises ranging from bleeps and burps, to some of the most amazing synthetic noises you'll ever hear. I can only think that if some dance band or remixer got hold of this, they'd have a field day. So, as a CD of music, it's not everyone's cup of tea, but as a collection of noises, you'd be hard pressed to find a more original batch of sounds.

## STEVE MOORE - The Threshold Of Liberty - K7 57m - Inner Ear - £6.50 UK - £7.00 Europe

This is a cassette only release of both previously available and unavailable material. All of the six tracks here are very different. The title track being a mixture of Gregorian chants and dramatic orchestral sampling, contrasting with 'Hermetic Discourse', an atmospheric piece with a slightly ethnic feel. My favourite track being 'No' which consists of the word 'No' put through as many effects you could imagine and 'Dream Logic', the only track on the cassette to feature electronic percussion. I can't help thinking that people will ignore this because it's on cassette, if it was on CD, people tend to take you more seriously - but I don't care, I like it anyway.

## PESSARY - Unnatural Causes - K7 45m - Mindscan Cassettes - £2.50 (incP+P)

Another tape only release from Pessary. This one is in a similar vein to the last one I heard (Layed To Rest) but sounds even more chilling. It's very hard to imagine someone actually sitting down and recording some of this - it's so scary. Keyboards and noise are mixed occasionally with rhythm to create a moody frightening atmosphere. Tracks like 'Edge Of Darkness' and 'Body Count' are unnerving instrumentals, in a similar vein to some of Coil's earlier pieces. 'Stalking Ground' would be a perfect soundtrack to a horror movie. Which is probably the best way to describe the whole tape - as a soundtrack. Scary, but musical at the same time. Buy it, but don't play it in the dark.

## MAYLIN PACT - The Burning Protest - K7 45m - Mindscan Cassettes - £2.50 (incP+P)

OUCHI - That was my first response to this cassette. From the first track 'Razor Slide' you know what's going to come next. It sounds to me like all manner of large metal objects are being bashed at once. The

second and fourth tracks sound like a symphony of oil-drums. Occasional vocals parts are included - radio samples, voices or speeded up tapes, as on 'Psychic Faith'. In the main, it's just metallic percussion. It's the kind of thing where you'd have great fun recording, but to listen to, it's a bit heavy going.

**SIEGMAR FRICKE - Cybermetostatics - K7 60m - Mindscan Cassettes - £2.50 (IncP+P)**

Since receiving this tape I've seen Siegmarr Fricke's name crop up a lot. So I was looking forward to sitting down and listening to this properly. The first side of this cassette consists of enjoyable electronic tunes, mostly slow, and sometimes a bit ambient e.g. 'Beyond Dimension 3'. The second side is more upbeat with more beaty, dancey tracks. The best ones here are the upbeat 'Laser Invasion' and 'Polit Chief 1980'. Overall, I really liked this cassette, well thought out, well recorded, varied electronic pieces. Recommended.

**OPERATION MIND CONTROL - Receiver Generation - K7 - Chainsaw - £2.50 (IncP+P)**

The first thing you notice about a tape from chainsaw, the packaging is always excellent. Operation Mind Control are a trio concerned with the causes and effects of sound. Knowing this makes the cassette a little easier to understand. The music here is not melodious. Bleak, industrial noises are mixed with sampled, delayed voices to create a dark, intense sound. I really enjoyed the tracks 'Cold, Dead Fingers', 'Fluorescent' and 'Drop Circuit' which are an ambient mix of noise, samples, and musical tones, but the rest of the tape I'm afraid is a bit too heavy going for me. If you like a mix of dark noise and quieter pieces - then this is for you.

**THIS HEAT - This Heat - CD 47:32 - These Records**

This is the first of two This Heat CD re-issues through Recommended Records. Originally recorded between 1976 and 1978, the music here is difficult to describe. Post-Punk, experimental New Wave are vague comparisons I can make. After the introductory track 'Test-Card', the second track on the CD 'Horizontal Hold' is a fairly unrepresentative track as far as the rest of the album goes, new wave guitar, bass and drums. From then on, it's a very different story. The next track 'Not Waving' is a piece of experimental music consisting of organs, noises, vocals and woodwind instruments - very atmospheric. The next two tracks carry on these themes with experimental percussion and ethnic type drumming. My favourite track '24 Track Loop' consists of electronic and real percussion and rhythm which gradually builds up with a organ sound, until it gets more and more noisy and intense, great stuff. In it's day, this would have been a superb, ahead of it's time release - and it still stands up well even today.

**THIS HEAT - Deceit - CD 40:18 - These Records**

The second CD re-issue from This Heat. This CD has a more polished feel to it - as well as containing less experimental music and a move to more structured guitar based pieces. 'Sleep' the first track uses ethnic percussion to great effect, while 'Shrink Wrap' and 'Radio Prague' are two of the more experimental tracks of note. The remainder of the CD tends to fall into the bass, drums, guitar genre which seems a bit of a shame after the first L.P. promised so much. If you're gonna go for This Heat - try the first one first.

**SANITY PLEXUS - Fidelity - LP - Phoenix Tree Records**

I suppose this would be more of a mainstream pop release than anything else in this mag, but as it's an electronic based release I can't really refuse. Sanity Plexus are a duo who play a type of bedsit pop. The closest thing I can find to describe them, both in appearance and musically is a twisted mixture of Sparks and Soft Cell. I really enjoyed this album, sort of 80's based electronic pop songs, with a bit of guitar thrown in for good measure. the best tracks are the infectious 'It's Not What You Think' and 'You Never Can Tell' - but there's not a bad track on this L.P. Everybody needs to listen to something more mainstream now and again - Sanity Plexus are just the thing!

**NAGAMATZU - Igniting The Corpse - K7 - Motorcade - UK £5.99 - £7.99 Elsewhere**

Nagamatzu are a band who've been around for a long time, this new cassette on their own label Motorcade contains 7 new tracks. They produce atmospheric techno music, mostly instrumental, with the occasional distorted vocal. Well produced, well written pieces of music. Best tracks are the beaty 'Legion' and 'Firewalker' and the moody, but atmospheric 'Corabella'. A really enjoyable tape. Listen to the re-mix of 'Firewalker' on our tape and order a copy for yourself!!

**PURE MOTORISED INSTINCT - Between Intimacy & Elsewhere - K7 - Motorcade - UK £5.99 - £7.99 Elsewhere**

This band is an offshoot from Nagamatzu, Stephen Jarvis' solo project. You can hear the similarities between the two bands, but this is less techno and more atmospheric, percussion is rarely used. The tape, I think, is best listened to as a whole, as it seems to paint a whole picture, but by far the best track is the wonderful 'Garnymede', hauntingly beautiful keyboards and astronaut samples combine to give a vivid impression of outer space. Quiet and atmospheric, but incredibly powerful. Highly recommended !!!

**HARD BEAT CUT - Too Late To Scream - K7 60m - IRRE Tapes**

The name here was a bit deceptive, I was expecting a sort of hard-edged techno type music. Instead we have a cassette of what I'd loosely term avant-garde rock. Musical styles vary throughout, from the rocky 'America, Turn Inward', to the reggae based 'Vote Free' and 'Jam' to the instrumental 'Fantasy' and 'Challenge'. My fave tracks are the Can(ish) 'No Safety Zone' and the funky rap-like 'BlackWhite'. A full list of musical inspirations are included on the inlay, which is interesting. I wasn't overly impressed by this tape. A couple of tracks I really like, but some of it is a bit too rocky for my taste.



**PETER APPLETON / RICHARD LEAKE - Devices & Desires - K7 - SoundImage**

Split-Tape between two avant-garde electronic composers. The Peter Appleton side is a live experimental 3D recording which, when played through headphones, re-creates the sound as you would have heard it live. In practice it seems to work quite well, there seems to be a lot more space in the recording than a lot of live things I've heard. The music itself is an improvisation with experimental musical instruments. It's very atmospheric, sounds drift in and out, others take over. Very relaxing and very enjoyable. The second side contains 5 instrumental electronic pieces. Again, the music is very atmospheric, but not too New-Agey, which is good. The only moan is that there is a little too much hiss, especially on this side, which tends to detract from the effect a little. Overall, this is a superb tape which will please anyone with a taste for the atmospheric. (Peter Appleton will have a CD released soon on Extreme)

**THE ELECTRIC NOISE TWIST - Electric Noise Twist - LP - Vision**

First of three releases by the ever productive Vision of Switzerland. Electric Noise Twist are intense - no two ways about it. Thumping out of time rhythms, guitar noise, manic saxophone. The whole of the first side carries on in this vein. The second side has a couple of more rhythmic tunes. 'Media Assassin' with a steady drumbeat and screaming sax, and 'Tell Laura I Love My Blue Heaven' The whole thing sounds like a mixture of hard-core, industrial and jazz (if you can imagine that!). Uncommercial music, not for the faint hearted!

**16-17 - When All Else Fails - LP - Vision**

Another in-house Vision band, who incidentally include two thirds of the members of Electric Noise Twist. No surprise to find then that the music here is not a million miles away from the previous record. Intense drums, rattling guitar and screeching saxophone. This record however, contains longer pieces, and are of a more improvised nature. Best tracks are 'Who Planned All This?' with amazingly fast drums and a great saxophone impression of power electronics, and 'Spit It Out' which jumps from being quite a listenable, beaty dub track to an intense noise overload with no warning whatsoever. I'm not quite sure if I like this or not? . . . . .

**BOOM FACTORY - Take The Payback - 12" - Vision**

Third one up from Vision, and my favourite! Boom Factory are from Australia but based in London. Funky dancey hip-hop beats with an intelligent rap (name checks both KRS1 and Public Enemy!). Not the sort of stuff you'd expect from Vision. It's quite commercial, but still has that edge that makes it interesting to listen to. Apparently the band has already left Vision, so what we'll hear of them now, no-one knows!. Anyway, this record had me coming back for more, but being a bit of a rap fan on the quiet, it's not surprising - Great Stuff!

**AUF DER BAHNSTEIG - ADB - K7 90m**

This cassette arrived from France with only a very short note with it - so I'm kind of in the dark as to who's involved as the cassette inlay gives very little away. In fact the inlay card only gives details of six songs, this cassette has loads more. So it's a bit hit and miss really. Musically, it's a bit of a mixture of poppy electronic instrumentals, quirky pop songs and the odd piano or guitar solo. It's all quite pleasant, but there's a bit too much of it (90 mins) and as there's not a proper track listing it makes it a lot to wade through. Having said that, it's worth investigating if you're into poppy electronics.

**THE MOTH - Fungus Orchard - K7 60m**

This is a strange tape. Home recorded (I think), it's very primitive, Casio type keyboards, rhythm box, guitar etc. The vocals are the most prominent thing you notice, possibly the most dull, deadpan, boring voice you'll ever hear. It's strange, but it really does fit the music perfectly. The whole lot sounds so tacky it's quite compelling. 'Moths In The Wardrobe' is the best Casio keyboard tune I've ever heard, while 'I Saw The Face Of A Hairless Dog' has the most inane lyric ever written. A proper song is actually attempted on 'Bardesse' which is quite pleasant in it's own way. When I first heard this I hated it, but coming back to it again I seem to see it in a different light. Maybe I just had a bad day at work.

**KRACKHOUSE - Drink, It's Legal - CD 38:33 - Metakine / Organic**

CD release between two french labels, Metakine and Organic Tapes. The introduction on the CD inlay gives a bit of a background, which is useful when trying to understand their music "we're incompetent, basically we don't know how to play our instruments". Now on to the music itself. It really does defy description, instruments such as guitar, bass, synth, saxophone and drum machine are used to create a totally non-musical mishmash of sound. Most of the songs have vocals which are spoken or shouted over the music. 23 short songs on the CD, none of which are remarkable. I'm sorry, this did nothing for me at all. Repellent in every way - which is probably what they were trying to achieve. Draw your own conclusions.

**LIEUTENANT CAMEL - Lieutenant Caramel - CD 57:44 - Metakine**

This is a four track, full length CD from French musician Phillipe Blanchard. What we have here is a sort of non-music, unstructured electronic noises. In the main, it tends to consist of burly electronic sounds and very little else. It just seems to lack a certain atmosphere, and with a couple of tracks lasting 28 and 17 minutes, it all gets a bit tedious and repetitive. To me, there really isn't anything to hold my interest, it's neither extreme, musical, or atmospheric. They look to be following the same line as fellow French musicians Brume, but seem to be seriously missing the point somewhere. I did like the cover though. One to avoid.

**VARIOUS - 1991 The White Horse - CD 61:05 - Acheton**

This is a compilation of music put together by Phillipe Blanchard (AKA Lt. Caramel) - so that will give you some idea of the music to expect. 8 tracks by 6 different artists, all in a similar vein to Lt. Caramel - who also include a track here. Only the 3 short pieces by Denier Du Culte are of any interest, rhythmic, with strange noises, but at least there's something to keep the interest going. Maybe the French like this sort of stuff, but I can't see it taking off over here. Not my kind of music I'm afraid.

**TERMINAL POWER COMPANY - The Hunger, The Heat - CDS 12:08 - Situation Two**

3 track CD single from these British Indie/Techno merchants, and very good it is too. Infectious techno beat and a catchy chorus, slightly Nine Inch Nails (ish) but maybe not as hard. The vocals sometimes sound a bit weedy, but the music has that edge that will interest most techno/dance enthusiasts. An interesting taster. I'd like to hear a full L.P of their stuff. A name to look out for.

**MAUVE SIDESHOW - Mauve Sideshow - CD 46:19 - Refraction Sound**

Debut CD release from Seattle based duo. 8 tracks of electronic based mood music. Atmospheric keyboards are mixed with various and sometimes chilling sound effects. 'Golden Sand', the opening track uses sweeping keyboard sounds to create an unnerving atmospheric effect with vocals that could be compared to Jarboe (Swans/Skin). A lot of the music tends to have a mysterious feel, with the music, noises and vocals appearing and disappearing forcing the listener to think a little deeper about what they're listening to. Favourite track is the 16 minute 'Stray Apparitions', it seems like a suite of shorter pieces, starting with vocals and simple keyboard, then developing into an intense atmospheric mixture of voice and synthesiser, the last 3 minutes are barely audible, as it's all mixed so low. It all seems to have an infinite feel to it. Excellent stuff, highly recommended.

**SINISTER ATTRACTION - Private Wars - K7 - NTS**

This is a five track mini-cassette from US outfit Sinister Attraction. The songs here fit into the poppy/techno category. Often slow and moody e.g. 'NTT' some of the tunes aren't catchy enough to hold the interest long-term. Good samples are used throughout. 'Sleep Of Dreams' is probably my favourite track, electronic, techno, but still quite poppy. A couple of the tracks do sound a little too simple, given a bit more polish - they could be churning out some superb stuff.

**BIOHAZARD PCB - Infectious - K7 - PCB Productions**

Cassette single from Biohazard PCB, who are described as producing 'progressive industrial dance music'. Well, they're not far wrong. Intense, hard techno, not a million miles away from Nine Inch Nails (them again!), whom they list as one of their influences, as well as supporting them a while back. The first track 'Ingest' is quite hard sounding, but also quite catchy. The second, 'Fall From Grace' is a bit more intense, more like Nitzer Ebb. Well produced, good sounding, commercial hard-edged techno. I can see this lot becoming big. Can't wait to hear more!

**NEGATIVE IMPACT - By Force Of Arms - K7 30m - Impakt Distribution**

Another home produced cassette. This one is techno/electronic based and is produced almost entirely on cheap/primitive home equipment. All of the 7 tracks are instrumental ranging from hard techno pieces to softer electronic tunes. The drums are the most primitive sounding element of the tape. Casio rhythms pushed to the limit. A more expensive keyboard was used for some of the synth parts, but in the main, it's cheap equipment. What really shines through, are the melodies and the ideas behind the music. When they've obtained more professional equipment (which they are in the process of) we should expect some stunning material, (how about some sampling and vocals?). As for this cassette, it's worth getting hold of a copy just to see what you CAN do on cheap equipment!

**Various - AYAA Disques Sampler - K7 60m - AYAA Disques**

Sampler cassette of artists on the French AYAA Label. The music they feature is not the usual noise/electronic type. More of the avant-garde rock type area, as shown by the 2 tracks by the band The Work. Other artists featured are L'Ensembleage, who play a sort of folk-rock. Ghedaliatzartes have a similar sound to early Residents and Luciano Margorani play mainly acoustic instruments. The final band on the tape, Klimperer, are probably the most experimental band here. If any of these sound like your sort of thing, get writing to AYAA right away!

**VARIOUS - Tabloid - K7 40m - Tabloid - £4 (IncP+P)**

An interesting concept. 40 one minute snatches from 40 different groups and individuals. More notable contributions are from From Nursery To Misery, Sudden Infant, M.Nomized, Runzelstirn & Gurgelstock and factor X, plus loads of great snippets from new names. A booklet with visual contributions is also included, are addresses of each of the 40 artists. A superb introduction to some of the best cassette based musicians around and a great sampler in it's own right.

**DARK STAR - States Of Mind - K7 - Fallsafe**

Another cassette only release from German techno outfit Dark Star. Musically similar to their other cassettes, it's slow, moody, mainly instrumental music with heavy rhythms. The fastest track here, "Hello Cleveland" also uses a vocal sample to give a more commercial sounding track, while "Trip" is slow, heavy and noisy, with the most heavily distorted vocals you've ever heard. "Swansong" on side two is intense techno, with whistling keyboard feedback and noise. The closing track "Space Waste" uses no rhythm at all, just keyboard, noises and samples. Excellent stuff, and with a CD in the pipeline - the future for Dark Star can only get better!

pieces are the musical 'Noolare', 'Eœeur II' with a tribal sounding rhythm and the atmospheric 'Blaielaele'. Also included is an interesting and informative booklet explaining the development of voice and sound in young children. An excellent and unusual package. Musically superb in places, this is one of the most original CD's you're likely to hear this year.

#### TRANCE - Automatism - CD 59:41 - Charnel House Productions

This is the first full length CD release by Trance, a band who have been recording and releasing their own cassette over a number of years. The first track 'Live At Olives I' has a kind of ritual feel to it, cymbals, noise etc., a bit like 'Sex Magick' style Sleep Chamber. The track that follows, 'Lore Of Ages' takes a Muslimgauze type style of ethnic percussion and instruments. The style then swings to industrial for 'Certain Confusion' and again on 'Hysteria Dementia' which consists of guitar orientated noise. A few of the later tracks on the CD also follow this path. Certainly a diverse CD. I tended to prefer the more rhythmic and atmospheric tracks on this CD e.g 'Cavalry Rescue' and 'Live At Kaleidoscope' etc., but all the tracks are good in their own way. Recommended.

#### NON AGGRESSION PACT / MENTALLO & THE FIXER - SPLIT K7 60m - General Purpose Cassettes

Split cassette featuring two techno bands. Non-Aggression Pact play fast, frantic, intense techno. Chunky rhythms and brutal vocals. Good use of samples as on 'Boy' and 'Propaganda'. 'Give' and 'Flesh Mecca' are thumping EBM tunes, intense and kicking! Mentallo & The Fixer follow a similar style. Slightly longer songs, but every bit as intense. 'Telepath (Neurotic Mix)' and 'Disrupture (Tremble Mix)' are as heavy techno as you're gonna get. While the final track 'Marcotic Calling' is slightly lighter in keyboard style, but still with distorted vocals. As part of the package the cassette (which incidentally comes in a home made aluminium box) comes with a small booklet which contains info about the bands as well as loads of ads etc. for tons of other organisations. Great music, well packaged. You can't go wrong really.

#### CABERET VOLTAIRE - 1974-1976 - CD - MUTE / GREY AREA

I've never been a big fan of the Cabs. In fact, I can honestly say that I only own 1 record by them. Anyway, I was told that this CD re-issue from an old Industrial Records tape was completely different from their later releases. I was prepared to give them a second chance. Now I know there they got the Industrial tag from. Opening track 'The Dada Man' contains a primitive electronic beat and pulsating keyboard sounds. 'Oorasaal' uses strange vocal distortions and industrial sounds. Funkiest track here is 'Do The Snake' using a simple organ rhythm, bass, the original 'acid' sound and quite silly vocals - Great. Primitive, moody and industrial - I loved it!! and I never thought I'd say that about a Cabs record.

#### VARIOUS - Hallstatt - K7 60m - Aorta

Compilation of various bands, but mainly as a promotional tape for Austrian band ALLERSEELEN, whom I received the tape from. Side One contains a track of moody guitar music by D'Stumparchin, all of the other 5 tracks are by Allerseelen. Recorded over the last four years, the tracks differ greatly in style. The two oldest tracks are more industrial, spooky, rhythmic pieces. The two newest tracks 'Similaun' and 'Stummgewicht' are out and out dance tracks, meaty electronic beats - excellent. The second side contains mainly spoken word pieces with background music and two good short pieces again by Allerseelen. The band also have a number of other tape releases on the Aorta label, and also have a 12", LP, and CD on the way. I can't wait to hear more!

#### THE STINKING BADGER - Stable Estimates - K7 90m - Radius

This home produced cassette contains a mammoth 41 tracks, so it's gonna be impossible to go into too much detail. The music we have here is of the experimental electronic variety. It's experimental, but very easy to listen to. Many of the tracks are instrumental, but it's difficult to keep track of which piece is which as there are so many, so it's difficult to give you any names. Some of the tracks are very atmospheric, some have spoken samples. It has an overall feel of some of the better known European electronic groups. This is a band who I'd like to hear a proper CD release by. Some of the tracks have a bit of a Casio keyboard sound to them, which tended to destroy the effect a bit. If they shortened the cassette down to 40-50 minutes of the best stuff, it would be a superb release. A bit too much to take all at once, but still a good first effort.

#### RANDY GRIEF - Alice In Wonderland Pt 2 - CD 66:37 - Staalplaat

Several people have mentioned Randy Grief to me, but up til now I'd never heard any of his music. This is his second CD in a series of five which are based around (unsurprisingly) Alice In Wonderland. This appears to be a musical soundtrack to a portion of the story (being Mo2 in the series, I guess I've missed the first bit out). Anyway - what we have here is 14 instrumental pieces of music, with the story narrated over the top (with different pitches of voice to differentiate the characters). The music fits the story perfectly, mainly loops of percussion with atmospheric sounds which perfectly compliment the passage being spoken. The whole thing creates a magical atmosphere that even kids would love! This really has to be heard to be believed. I've never heard such an entertaining album for ages and ages. I suppose it has a bit of a novelty value, but for me, I'm itching for part 3!. Ltd edition of 450. Buy!

#### ON TARGET - The Horrorscope 7" / Disciples Of Discipline 12" - Frequent Frenzy

Two single releases from Sweden's On Target. First off, The Horrorscope, funky dance beats guitar and indie type vocals, while the B side is more in the techno vein. The 5 track 12" is also more in the techno vein, 'Discipline' has a sound very much like Nitzer Ebb, as does 'Rocking In Leather'. 'A Passion For Order' and 'The Paralyzer' are more upbeat, and the last track sounds like a love song, but all images of that are shattered by the rasping vocals. Not original by any means, but done well nonetheless.

plays on the turntable anyway!) Very disappointing. Nice cover, shame about the contents. Dodgy lyrical content. I'm sure they can and will do better. ( Robert )

**SOL INVICTUS - See The Doves Fall - 7" - Shock**

When I first heard about this record I got well excited like a young lad going off to buy his first porno mag, that excited. And it was to include a track from their "Lex Talionis" sessions, an LP as you know I rate highly. A new song? disappointment, turning out to be a re-hash of "Tooth And Claw" which pales into insignificance beside the original. The B side is a live affair of "Somewhere In Europe" recorded in Amiens, France. I like the song anyway and it is a faithful live version of it, you've got to hear that bass sound live! It's nice to see it got a review in NME, and surprisingly they liked it. I so wanted to give it an excellent review and rave about it for ages, but sorry, I can't oblige. Adequate. I just must have come too early!. Worth sending direct to Shock for a speedy service and a signed copy. I did! (Rob)

**CURRENT 93 - Nature Unveiled - CD - Durtro**

I really thought I was in danger of not giving anything a good review in this issue until the postie delivered this little gem. Firstly, 10 out of 10 for value for money as not only "Nature Unveiled" appears on it, but also the free 7" that came with the first 1000 copies, two tracks from the Lashtal 12" and two lengthy live tracks to fight the bootleggers off. Plus it's not often the CD artwork betters that of the LP believe me. You all know what it sounds like or you wouldn't be reading this. Tape loops, choirs, electronics, Current 93 DO do it the best. No doubt there. The soundtrack for the AntiChrist's coming. Wonderful. Purchase mandatory. Again, worth sending direct to World Serpent as the first 500 are signed, if you're late I'm still sure he'll sign them if you ask him nicely. Yep, yep, yep. ( Robert )

**SOMEWHERE IN EUROPE - Liturgy Of Anguish - K7 - These Silences**

This latest cassette offering by SIE really has left me stumped. After several listenings I still don't know what to say about it. It's definitely a radical departure from 'Know Your Enemy' I can tell you that, with no two tracks sounding alike. The best being 'Black Lodge' with lashing of guitar a La Skullflower and 'Everything Ends In Mystery'. Surely that noise has got to be taped. No comparisons musically readily spring to mind. I wish some of the tracks were longer, if they are repetitive, let them repeat! I don't know still, it's interesting, you could do a lot worse with your money, a lot worse. Give it a chance. (Robert)

**CHRIS & COSEY - Passion - 7" - World Serpent**

Never having heard anything by this twosome before (I know!) I was pleasantly surprised when I bought this for a friend and played it. If it had been Chris Lowe and Neil Tennant on vocals this would undoubtedly become big, I mean big, in the charts. I like this and the art side as well, a bit pricey though. Mark, have you got anything by them I can borrow. That good. ( Robert )

**SLEEP CHAMBER - Sex Magick Ritual - CD 68:43 - Funfundvierzig**

This is a collection of ritual recordings made by Sleep Chamber between 1984 and 1986. No usual musical structures here, all very improvised sounding pieces of music. The mammoth opening track 'Flesh Trixsen' is genuinely one of the scariest 28 minutes of my life, I don't know why, it's just very hard to explain. Between all the noises, it's very difficult to pick out any usual instruments except the bass on 'The Beast', and 'Leviathan' with electronic pulses. A Crowley influence is obvious, check out 'The Vision & Voice'. Both highly atmospheric and disturbing. I really liked this CD. I wonder what Sleep Chamber are like in real life?

**SLEEP CHAMBER - Sleep, Or Forever Hold Your Piece - CD 56:33 - Funfundvierzig**

This is a CD of more recent Sleep Chamber. It's also radically different from the CD reviewed earlier. Here we have 11 structured musical pieces. To my surprise it's actually got quite a commercial sound to it. It relies more heavily on bass and percussion to give it's appeal. From the upbeat 'Snakebite' to the rocky cover of the Buzzcocks 'Light Pours Out Of Me' to the almost dancey 'Dominatrix'. Fave trax are the chunky 'Way Ov The Flesh' and 'A Better Way' which has a Led Zepplin sample! Most of the tracks are interspersed with short extra pieces named 'Verbum Sapient!' which range from atmospheric noise to spoken word. A sort of twisted pop music, from an obviously versatile band. I'd love to see a couple of these songs in the charts!

**GERMAN SHEPHERDS - Music For Sick Queers - LP - M+S Music**

First full length LP from San Francisco's German Shepherds. Using only electronics, voices and guitar, the two members create a number of different styles of music. The first track 'Communist Control', comes straight out of the TG school of composition, as does 'Hitler's Child' and 'I Adore You'. For the rest of the LP, every track follows a different style, 'Armageddon Man' uses just guitar and keyboard, 'Love Me' is an organ based song, while 'THC' is the most intense piece on the LP. Two tracks are collages, mainly made of voices 'Preacher' and 'Mr Tupper'. This is a challenging, diverse and sometimes quirky album, which most people reading this will enjoy. It's also quite cheap as well !!

**NOCTURNAL EMISSIONS - Mouth Of Babes - CD 70:54 - Soleilmoon Recordings**

Interesting release this. All of the music on this CD was made almost entirely made from voices sampled from 3 babies under the age of 18 months. Musically it's hard to describe, on some of the tracks, you can tell easily it's baby talk, but on some of the others, the samples are distorted, changed and altered so drastically, it sounds like any (ab)normal piece of industrial music. The tracks work best when some rhythm is created with the samples, as on 'Uhuhuhuh' and 'Oonaaa', or on some of the more spooky pieces 'Blalalala' and 'Gooraruh' where the voices are used to create an almost sinister sound. My personal fave

# CURRENT 93

During the past ten years, Current 93 has created some of the most disturbing, intense, thought provoking and beautiful music ever created. This interview originally appeared in two parts in the Artware Audio Newsletter, and was taken in Germany on 24 March 1991.

"This interview has been translated from English to German and from German back into English, hence the reason for the sometimes stilted language. I think that this meeting is an example of an interviewer who has a specific political axe to grind, and whose questions are more concerned to portray what the questioner asks than what the interviewee thinks." Tibet, London 1992

I1: Why do you spend so much time giving autographs?

TIBET: Someone's already asked me that, and I've talked to CRASS about it, the anarchists who are quite good friends of mine and who don't want to give autographs in any case because they think 'rock & roll' is such an art form. But if you don't give any autographs you're much more rock & roll than if you say "hey man, I don't take this shit" - In any case you end up pissing people off. So, either I give autographs and piss some people off, or I don't give autographs and piss everyone off. Normally it's not a problem for me and those people who ask for one are happy, so why shouldn't I sign autographs?

I1: I think it's to do with the way people see you, as an underground / cult star. What do you think?

TIBET: I'm not sure. When I started to make records, by accident really, I noticed that you can't change the way people think. Lots of people who buy my records are people I could meet when I go out to eat. You can't look for your public. The people who buy my records like them whether they think they're a crazy style or not. So what do they want from me? Should I put a sticker on my next record sleeve saying that I don't want anyone with long hair to buy the record? Do you understand my problem?

I2: Is there a lot of interest in C93 in America?

TIBET: Quite a lot, we're selling a lot of records there, but I think we've got a bigger following elsewhere. I play in Iceland a lot, and we're really popular there, a cult compared to in America.

I2: And what's it like in Japan?

TIBET: Japan's also very good. We've been there twice in 6 months, and did several gigs, some of which were sold-out - not 10,000 of course, but around 500-600 per gig.

I2: Was that with a Japanese band?

TIBET: No, that was with Douglas, Tony and Rose McDowall, but I did several recordings with a Japanese group called Magic Lantern Cycle, not live but live 'in the studio'. They're the people who recorded "Horse"

I2: Do you see C93 more as a David Tibet project than a group thing?

TIBET: When I started out it was only me as the main person, but I always include the 2 other members Steve Stapleton & Douglas from Death In June - if I want to do something more experimental I work with Steve, but if it's something more folksy I work with Douglas. It's mainly me, but I've never put anything special together without Doug And Steve. I can't play any instruments so I need my friends. I'm lucky to have so many good friends and talented friends. In other ways I help them. The various groups are mixed together.

I1: In the future, are you heading in the direction of C93, or will Death In June be more important?

TIBET: You'll have to ask Doug about that one, he's planning something else. He's just started working with me again, we'd stopped for a few years.

I3: What about this charity record for Tibet, with the Tibetan singers?

### OMALA - Relicon - CD 74:22 - Frequent Frenzy

CD release of work originally recorded to accompany visual performances and installations. The music is culled from four different productions, details of which are given in the inlay booklet - which incidentally includes some stunning artwork. The music here is mainly atmospheric electronic pieces. The nearest musical comparison, if any, could be Coil (them again!) My favourite tracks were the opening piece, 'The Heretic', and the title track 'Relicon', a delicate atmospheric electronic piece. 'Times 4' and 'He Who Hath' are also some of the more atmospheric tracks. The CD also includes a number of tracks from their debut LP 'Gern'. A musically superb collection of pieces. Send off for a copy now! Highly Recommended!

### TWELVE 88 CARTEL - Tension Crush EP - 12" - Bite Back!

Four track e.p. from a band more on the indie border, but on this record begin to cross over into the techno arena. First track 'Bell Song' is fairly standard indie guitar, nothing special. The next two tracks are more electronic and upbeat. 'Tolerate' is a fast, busy track, while 'Blue Sun' is a poppy/techno track with harsh vocals. The final track 'Obsessed' falls back into the indie/dance genre. If the band concentrated more on the electronic, techno side they'd produce some good stuff, but as a guitar band, there's plenty of better outfits around.

### VARIOUS - Freudwerk / Dedication - LP - Artware

Japanese/German compilation of extreme (and I do mean EXTREME) music. Kicking off with a 12 minute beller from The New Blockaders, harsh electronics, but not too painful. Entre Vifs are next with a wonderful menagerie of twisted sounds. Freudwerk take the biscuit this side with 'Unrast' a rasping impression of a Steelworks. Side Two contains 7 shorter, but every bit as danceable pieces. The Hantarash provide 'I Buy Is I Am' which should be subtitled 'Screams From Hell'. Higokaidan is just pure noise and Solmania's 'Robber Metalik' is a slice of distorted guitar grunge. The last 3 tracks by Masonna, Incapacitants and ADR are fairly nasty sounding pieces. Just about the ultimate as far as extreme goes. Ltd Edition of 300 in hand made sleeve. Buy it and play load!

### CURRENT 93 - Thunder Perfect Mind - CD 78m - Durtro

Epic new release from the Current. Taking the themes and styles first hinted on 'Earth Covers Earth', Thunder Perfect Mind is primarily an acoustic album. Guitars provided by Michael Cashmore and Douglas P mix with harp, hand bells and other acoustic instruments to create a CD of rare beauty. Fave tracks are 'The Descent Of Long Satan And Babylon', 'A Sadness Song' and 'All The Stars Are Dead Now'. Also included is a cover version of Sand's 'When The May Rain Comes' The band rock out on the 16 minute 'Hitler As Kalki (SDM)' with Bevis Frond's manic guitar. The CD also comes with a booklet which gives full lyrics and photos of everyone involved. It may not be your cup of tea if you're a fan of the early stuff, but if you've developed along with the band, then you'll love this. I did!

# BOOK REVIEWS

### THE CAN BOOK - Pascal Bussy / Andy Hall - SAF Publishing - £8.95

As a relative newcomer to Can, I was looking forward to reading this, and getting the background to one of the most mysterious bands of the last 25 years. It's well set out. After the brief introduction, it gives a detailed biography of the 4 main members of Can, Czukai, Karoli, Liebezeit and Schmidt. The book then launches into a full and minutely detailed chronology from the first meeting of the members in June 1968, right through to the end of 1978, when the band (temporarily) split. There then follows biographies on the vocalists Malcom Mooney and Damo Suzuki, as well as manager Hildegard Schmidt. The book finishes off with chapters about Can in the studio, Can live and the recent reunion as well as a full and detailed discography including all solo projects. More a reference book than a biography because of the way it's set out, which makes things easier, as it's possible to read one part of the book without becoming lost. Load of photographs are included making this interesting visually as well as verbally. Another excellent book from S.A.F. of interest to both long standing fans and newcomers. Worth every penny.

### RATIO:3 - Trans:Mediators - Temple Press - £8.50

2nd book in the Ratio:3 series, this time covering writings by three people more noted for their music. The book opens with 'Wheels On Fire' by percussionist Z'EV. This is a re-write of King Lear, with other sources noted as 'Julius Caesar' and 'Romeo And Juliet', interesting stuff. The second part is 'Just Because A Cat Has Her Kittens In The Oven Doesn't Make Them Biscuits', a strange title to a filmic narrative. Each of the 31 scenes are fairly heavy going, with meanings hidden for the reader to decipher for him/herself. The third part is probably the one people will be most interested in, a collection of Genesis P'Orridges writings from Coum Transmissions. 'To Be Ex-Dream' contains statements, philosophies, short essays, and most interestingly, actual descriptions of performances. He tries to give an insight into the mind and body of Coum. Three musicians working in a similar musical field and three very different pieces of writing. If you're a fan of any of these three, you can't go wrong.

I2: Maybe that's just what they want.

TIBET: Or they think that's what they want. They think it would be a good thing. Satan's followers think they're winners but Satans really a liar. Fucked up Christians, who spit on crosses and drink menstrual blood instead of - no, it's a sex thing and I think it's pathetic.

I2: Could C93 music attract this sort of people? Maybe through the mood of the music?

TIBET: Yes, The old material is suited to it, but people think too much, they know something about themselves and about the people who buy the stuff. People always take notice of what they want to, so sometimes I get accused of being a Nazi, sometimes, but not often. That's from people who don't know me, they've never met me, but they still think I'm a Nazi. I work with Crass, I work with Annie Anxiety, I make benefit albums for Tibetan Buddhists blah, blah, blah but I'm a Nazi, So I say, whatever they think, I would be a Nazi. I don't give 2 fucks really.

I1: Something I've always wondered about is that you work with Steve Ignorant (of Crass) and on the other hand with Boyd Rice or Death In June, so that's the radical left wing as opposed to the right wing as well.

TIBET: Crass are anarchists who don't belong to the radical left-wing, who don't have anything to do with the left-wing.

I1: It's really a question of definition.

TIBET: You talk about definition. When you talk to me about right and left, they're definitions I don't agree with, and if I don't answer the questions, you'll just have to be more specific with the definitions.

I1: For me, anarchy is the most radical form of the left wing.

TIBET: Well, if you ask me whether Crass belong to the left wing, I have to say no. A lot of their concerts are messed up by left wing assholes, others from right wing assholes, but none are messed up by anarchist assholes.

I1: If you look at the history of anarchy, for e.g. it's roots in communism, I'd say that

TIBET: So the roots of fascism are also in communism. Where did Mussolini come from? He was a radical socialist, did you know that? As usual, you can argue around the subject blindly, in any case, I work with people who I like and who are my friends. After all, I'm not interested in people's different opinions, but if I think about politics that load of shit, I say, I can't stand the extreme left but I don't like the right wing either. If I have any real political convictions, they're anarchic.

I3: Do you like the KOMM ( in Nuremberg), the centre where you've played?

TIBET: Not really, no

I3: Have you already been around there?

TIBET: Yes, I've already been round there, I think it's quite a nice building but totally run-down. Wonderful marble floors sprayed with CHAOS etc., and I think in this respect, anarchy doesn't improve buildings.

I3: Certainly, but you shouldn't just look at the graffiti that people paint, there's a lot of self-administered things etc.

TIBET: If I went round there I would only see the graffiti. I haven't been into the various offices and talked to the political action groups, perhaps they do brilliant things and I think, it's quite a good thing for people to do that. However, I wonder why they let themselves be brought down to such a shit-hole. Is there something revolutionary about the graffiti in such a place? They're preaching to the converted. Everyone who goes there believes in the same thing. You wouldn't think it was a brilliant idea if I sprayed "Fuck The State" here, you'd think it was pathetic and so was I.

I2: Maybe you can tell us about the humour of C93 - Noddy nailed to the cross, Noddy on the gravestone - forgotten childhood, or what?

TIBET: I really liked Noddy when I was a kid. I only started with the Noddy thing around 1986. Then I took LSD, which I don't do now, because I don't drink or do any drugs. Then I had reasons for it, and I saw a massive vision with Noddy on the cross and thought, that's brilliant. The next day I went out and bought all the Noddy games.

I3: Was Noddy just a laugh after that?

TIBET: I don't know. I was obsessed by many things, and I was obsessed by it then more than I am now. I

TIBET: I made a benefit record for a monastery in Tibet, and a benefit record for Animal-Lib, and also one for crystal healer Harry Oldfield, and one of Icelandic Traditional chants.

I3: So the Tibetan record is for a monastery?

TIBET: Yes, because I'm a Buddhist, and the Lama who sings on it is the head of my school, and the money goes to his monastery in Tibet which was destroyed by the Chinese.

I3: Has it got anything to do with the Dalai-Lama?

TIBET: No, the Tibetan Buddhism acknowledges 4 various teachings - comparable with Protestants Catholics, Lutheranism etc... The Dalai Lama is the head of the Gelugpa School (that's the name of a sect) and I'm in another called Nyingmapa - the oldest school of Buddhism. That's why I don't have anything to do with the Dalai Lama, like the Pope generally has nothing to do with English Christians.

I3: So this religion is your main influence?

TIBET: For Current 93?

I3: Yes.

TIBET: It was once, with references to my religious prejudices, obsessions and fanaticism. Earlier I went through a really depressing and melancholy phase when I thought the world was going to end - apocalypse and Armageddon - and so I made a lot of records like "Nature Unveiled" to try and explore this. In this way I managed to work through this obsession.

I3: As your outlook on life changed, did your music become more 'Industrial' rather than folk-style?

TIBET: I don't like that word 'Industrial' I think the music was never industrial because it was influenced so heavily by religion. Terms like industrial don't interest me at all.

I2: Maybe the music could be called 'Post-Industrial'

TIBET: I just don't like either category, but if I had to categorise the music I'd call it a sort of 'manic folk music'. Early stuff like 'Nature Unveiled' is like folk music in my eyes, because it's about themes found in folk music. It's even got humour, but the music's really changed from when I was more obsessed and naive. When I recorded 'Nature Unveiled' and 'Dogs Blood Rising' I was essentially an unpleasant person, but now I'm a nicer person - or possibly not - I should ask my friends.

I2: Are you influenced by 60's music?

TIBET: No, not so much 60's music but early 70's music. I like things like Love, Incredible String Band, Shirley and Dolly Collins.

I2: Was the cover of 'Hangman's Beautiful Daughter' (I.S.Band) an inspiration for the cover of 'Earth Covers Earth'?

TIBET: Yes, of course, I also gave Robin Williamson of I.S.B. a copy. I also like COMUS, do you know them? They're my favourite band. The song 'Diana' on the Horsey album is a cover version of a really good COMUS song. But Douglas does all the guitars and he loves 60's music, so he brings a 60's influence to the music, although I don't think we've got a definite 60's sound.

I2: Where do you get your influences now?

TIBET: Definitely from the aforementioned groups. Especially COMUS, who really changed my outlook on sound. There was a period in Iceland when I was really interested in the whole folk scene, where it all comes from, ancient myths and all that stuff.

I2: Do you think the music inbetween is optimistic?

TIBET: Yes.

I2: Could it be that for many people there's been a wrong judgement, that they connect the music with Satanism?

TIBET: All this really depresses me. I've heard all this shit so often, all this talk of satanism, I don't know where it comes from. I can only imagine that many of our creations touch on the darker side, but when people start to talk about satanism it's a load of rubbish. I think that if people were truly interested in Satan and he appeared real to them, they'd run a mile. People who pray to Satan obviously have a problem with Christianity, but even if you're a fucked up Christian, Satan shouldn't have any meaning for you. In any case I have the feeling that people who mess around with Satanism & Black Magic and all that, are on their way to hell, it's just waiting for them.



Oldfield' for which I earned absolutely nothing, sold 5000 copies. Naturally less than the more popular recordings. With this sort of music you'll never sell 100,000

I2: Will there be any future vinyl releases?

TIBET: Vinyl, CD and Cassette. Our manager Alan, always tells me cassettes are a waste of time, but I really like them because I've got a walkman.

I2: In 1992 Philips bring out a new type of cassette, Digital Compact Cassette.

TIBET: I've heard of that, something like DAT but cheaper and better. I'd like to do something with it, I like cassettes.

I3: What do you think about beliefs?

TIBET: I Think it's important to trust in something. People without trust are dead.

I3: It is a lie of life when people say they believe in nothing, and smoke hash or take acid? Could that be another form of believing?

TIBET: I think that if people really don't believe in anything, their heart and soul will die. If they're only playing with this attitude they're really stupid, then finally they'll die, and the real thing is what happens when we're dead, and these people will all have judgement passed on their soul. It's so important to have faith. However many people are unhappy and take drugs and all that rubbish, because they're lonely and they've lost the belief in something that's greater than all of us. So people become more and more selfish. If you read books about St. Francis of Assisi and St. John, Those great Christian mysteries, you'll realise that they went through what they call 'the dark night of the soul'. And if these holy people can lose faith and regain it, then anyone can. But today many people can't be bothered with all that. They're becoming lazy in their beliefs, and naturally it's fashionable to say 'I don't believe in anything'.

I3: They think they're being cool.

TIBET: Every action that we undertake sets off an opposite reaction. You hurt everyone, and it all comes back to you. You kill someone and someone kills you. But that's just my opinion. I'm not saying I'm right, but I know inside that it's true.

# THUNDER PERFECT MOND

I5: Which musical projects interest you?

TIBET: There's a lot of people I want to work on projects with. I'd really like to do a song with Julee Cruise, you know her? She sings the music from Twin Peaks.

I2: That's not been shown in Germany.

TIBET: I don't really like Twin Peaks, but Julee Cruise's album 'Floating Into The Night' is the best record I've heard for years. You should get hold of it, it's mine and Steve Stapleton's favourite record.

I5: Who is given permission to work with you?

TIBET: A load of people write to me and ask if they can do something. I quite like working with everyone I personally like, and if I like their music. If I only like someone as a person and not so much their music, I try to do something with them I like. I'm good friends with Bjork of the Sugarcubes, friends with Bevis Frond, he's a wonderful absolutely fucking brilliant psychedelic pop guitarist, he makes really good records and plays on 3 tracks on the new Current 93 album.

I2: Who was onstage last night?

TIBET: Douglas, Julie the violinist, James the drummer. He's her boyfriend, they've got a baby and I'm the godfather, and the guitarist Mike has his own project called Nature And Organisation. He rang me and asked if I could sing on his 7" single and I agreed. I like his stuff a lot, he sent me a good tape, sort of classical Spanish fingerpicking music. So I asked him if he'd help me and play for me, and now we're doing something together. It's really like a big family, Nurse and Coil and Current and DIJ, Like Crass, Steve Ignorant's doing a solo album.

I5: What's happened to CRASS? I Haven't heard anything from them in years?

get loads of letters from people asking me about Noddy, and I write back saying that Noddy's just an English kids toy. Then they write back saying they've heard that Noddy's an extremist English surrealist underground writer, and I answer them that it's really not true, it's just a kids book that I like a lot.

14: What do you think of Klaus Barbie?

TIBET: I don't know him personally. What do you think of Klaus Barbie?

14: You should watch the film about him.

TIBET: I haven't seen that. I think he's a murderer.

11: Don't you do a Death In June song called 'Freedom for Klaus Barbie'?

TIBET: Death In June play a song about Klaus Barbie, but it's not called that.

11: But doesn't it say that in French?

TIBET: No, " Liberty, It's a dream, Where is Klaus Barbie, He is in the heart, in the black heart."

11: Sorry.

TIBET: You're always trying to connect me with some black cause, but in this case I've got to disappoint you.

13: What do you think of German groups?

TIBET: I really like Amon Duul. Steve Stapleton, who's a great fan of the German scene, he knows them all. Once, years ago, he was a roadie for Guru Guru. Have you got 'Dogs Blood Rising'? Did you know that the picture of him on the back cover is of him when he was 18, roadying for Guru Guru. But I think the best German band is called SAND, they've only had one album out, 'Golem' I've got it. Steve Stapleton's got it, it's really my favourite German record.

15: Nobody in Germany's got it, it's only available in England.

13: I find early Current 93 sounds a bit like Einsturzende Neubauten.

TIBET: I only heard the first E.N. album on the radio, but I've never been interested in what other current bands are doing, except my friends like Coil, Nurse With Wound, 23 Skidoo etc.

12: How is the music produced, home recording or in the studio?

TIBET: About 99% studio recorded. Some of MW is home-recorded. I'm not very good at technical things.

12: So other people do them for you?

TIBET: Yes, I work with Steve Stapleton, who's a brilliant sound engineer.

12: Will Nurse With Wound ever play live in Germany?

TIBET: Live? No, Maybe a 1% Chance. Steve hates playing live.

13: Is this tour part of a bigger European Tour, or are you just playing in Germany?

TIBET: No, another 2 German gigs and then I'm going home. Maybe we'll play later in America, but I don't really like playing live. It's not necessary. I'd like to go to Japan for 3 gigs, then to Iceland for one and so on.

12: What will the 90's bring you. What's your inspiration?

TIBET: I'd like to do a lot more of the 'Current 93 Present' series. There's an Icelandic thing coming next, later I'm doing a triple CD of secret Tibetan rituals called 'ogCod', the highest rituals. Then I'll do something about the Mongolian Throat Chant and some folk. I've finished a solo album with Steve Stapleton and another with HOH. I'm also working on the next Current 93 album. Finally I'll reopen the whole CD & Vinyl back catalogue and then I'll go to sleep.

12: Do you live off Current 93?

TIBET: Yes, but why am I always asked that?

12: I think it's of interest.

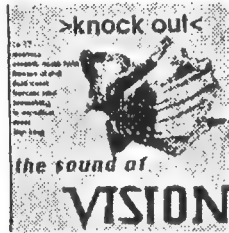
TIBET: For example. something like 'Swastikas For Noddy' sold about 9000 copies. Something like 'Harry

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12: They've been quite busy, they've been working hard the whole time. Steve Ignorant's doing a solo album with me, Julie, and Steve Stapleton

13: I was once with a 'Crass-House'

TIBET: Oh yes, 'Dolt-House'

13: And Steve said to me that they'd stopped Crass because the public never saw the individual, only the whole Crass.

TIBET: They has a lot of problems with it. I think they noticed they'd lost the energy and the relevance that they once had. For me, Crass were so big because they were so important. They were the most important Punk group, maybe even more so than the Sex Pistols, who really meant what they said. They were also very important in the period in British history, the rise of Maggie Thatcher for example. and so on. But they even knew when it was time to stop and change direction, and that's why they were so big.

13: I think they were so big because they showed the music industry an alternative, that you could make and sell your own records.

TIBET: Yes, they founded the whole scene, their own fans set up their own bands and labels, or done things like the 'Komm' in Nuremberg, they began the whole new thing that's still going today. They showed that it's not just the music, but the way of life it's about. You could say that some of their projects were naive or would never work, but it was important that they believed in it, that they put thing into action instead of just sitting philosophising. They've got a really good sense of humour, I like each of them as people, and with Crass, but if there was a group I'd really like to be in. it's Crass - because I've always wanted to be a punk and play loud bass.

13: You already said something about Satanism. I've read in an interview that Genesis P'Orridge that he says he's the Antichrist and drinks his own piss and so on. I don't know if it's true.

TIBET: Maybe he really does. I really like Gen. He's got a good sense of humour. Some things we can't agree on, we were once best friends, but I still like him a lot. Not so much his music, I don't like any acid house or dance music, maybe because I can't dance. Anyway, he's a funny bloke, possibly too self-important. In many interviews I've been asked to say something bad about Gen, that'd be like 'the big break-up' but he's a great man, I'd like to see him again, maybe I will.

13: How did you start making music?

TIBET: I came to London to study Classical Tibetan.....

13: So where were you born?

TIBET: In Malaysia. I came to London and met Genesis in Portobello Market. He asked me to buy him a coffee, and then he asked me if I wanted to play with his new group Psychic TV. I thought, that sounds better than studying classical Tibetan, so that's how it started.

12: Is 'Tibet' your real name?

TIBET: What do you think?

12: No.

TIBET: No. I wanted it to be true, but . . . .

12: I think P'Orridge is really called P'Orridge

TIBET: No, Neal Megson. But his official name is now P'Orridge. When he was at university he was so poor that he could only ever eat porridge, so now that's what he's called.

12: Have you been to Tibet lately?

TIBET: No, I was in India and Nepal, but it's really hard to get to Tibet. Some of my friends have been. I really must go. Any last questions?

13: Any last words?

TIBET: I love the world and everyone in it. No really. No final words.

Translated from German by Linz Godson.

Many thanks to David Tibet and Artware for allowing us to use this interview.

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# IN PRINT

## MASTERBASTOR MAGAZINE - Issue 3 - £1.95 (IncP+P)

Excellent. For a change, I get a magazine that's not dedicated just to music. This one mainly covers strange films, art, and writers with loads of reprints from newspaper articles about various things. This issue had an interview with musician/filmmaker Richard Baylor, and writings by Nick Zedd and David Bourgoïn. It's an interesting insight into real underground art and films and an interesting read in it's own right. Address as for Whiteslug. (Also ask about Generic zine!)

## ND 15 - Magazine

Issue 15 of this Texas based zine, and getting better each time I see it! This issues interviews include Asmus Tiechens, Thu20, Zoviet France and mail artist Al Ackerman. As usual, the most comprehensive list of Mail-Art projects are listed as well as loads of audio and magazine reviews with tons of useful addresses (radio stations, catalogues etc.). Lots of good photos and artwork, well printed and presented. Get a subscription - Europe only \$9 elsewhere \$10. Highly recommended!!

## DATAKILL - 25 New British Pence

Strange zine, covers punk, industrial and noise related music. Interviews with Severed Heads, 4Q and Dablygu | | Loads of addresses etc. Address as for Hoax.

## HOAX MAGAZINE

Now this is much more like it! A new fanzine just dedicated to practical jokes, hoaxes and general all round naughtiness. It's absolutely hilarious, the one about kidnaping someones gnome and then sending postcards to it's owner from far away had me in stitches! Subjects include Office Pranks, Electronic Hoaxes, Phreaky Phone Calls, Postal Pranks, Food Jokes, Transport and Graffiti. Also included are comprehensive reviews of nearly every half-decent zine on the market. Essential reading. Get it now ! |

## DIVULGO, PLEASE JOIN US - Newsletter

Number two of an ongoing newsletter/communication covering all aspects of the 'scene'. Two sides of A3 folded to A5. In this issue there are pieces on Extreme Records (of Australia), De Fabriek, Master/Slave Relationship as well as news and addresses. It certainly packs a lot into a small space!

## TECHNOLOGY WORKS

American electronic zine covering all things techno and electronic. Interviews with Zoviet France, Consolidated and Nitzer Ebb and five pages of reviews. Layout and style is very similar to ours, but with a bit more artwork and adverts. A good all round zine and only One Dollar (Or £1 Sterling I suspect). One of the better music zines around at the moment.

## IRRE Tapes - Newsletter

Newsletter and catalogue from IRRE Tapes. The catalogue details all the releases on their own label (70 so far) with brief descriptions on each. The newsletter covers the rest of the cassette and music network. Only 1 problem, it's all in German. So if you can speak de lingo, it could be worth getting hold of a copy. Available free from IRRE Tapes, for the latest edition, enclose an IRC.

## SOFTWATCH #2 - Bible - £3 + £2.05 (P+P)

After SoftWatch #1, I certainly wasn't expecting this! I nearly fainted when this dropped through my letter box! 256 A4 pages, covering everyone in the experimental, industrial, avant-garde, Techno and Outre Scene (whatever that means!). Wherever possible, lists of each label's products are given with prices and a background about each entry. Full reviews are printed of a number of items and are very informative and well written. Also included are two sampler tapes. One featuring bands on the German Funfundvierzig label, and the other containing 30 second snippets of material by various artists! Superb, the only thing I wonder, it how they're gonna follow this up! I constantly refer to this for one reason or another. Dead useful. Essential Purchase!

## INTERIM REPORT - Magazine

Stop gap magazine from Shunya Suzuki, one of the contributors to 'Androgyny Meets' magazine of Japan. It's a good little magazine with interesting interviews with SBOTHI, and Giancarlo Toniutti, as well as pieces on Selektion, Frequency Response ranges and Drahtfunk Products. It also reprints loads of flyers, and cassette inlays and includes comments from both Shunya and other magazines. They also accept any ads as long as you specify which foreign currencies you accept. Musically, it covers the more noisy side of things, Power Electronics, Concrete, Hard Industrial etc. I really enjoyed reading this - so if you're into the harder side of things, send off for this straight away!

We are hoping to produce a Whitehouse scrapbook. We are looking for all reviews, artwork, interviews, articles, photos and anything else that is connected with Whitehouse/Come. All people who send material that we use will receive a free copy of the finished booklet. We are also considering a compilation tape to go with the package, any Whitehouse cover versions, or related ditties will be considered. Please send all contributions to the usual IMPULSE address. Thanks ! ! !

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 ARCHEGON, C/o Gunter Schroth, Hippelstr. 54, 8000 Munchen 82, GERMANY  
 ANY OLD RECORDS, 28 Lenton Road, The Park, Nottingham, NG7 1DT  
 CHAINSAW CASSETTES, 11 Layton Road, Islington, London, N1 0PX  
 CHARNELE HOUSE PRODUCTIONS, Po Box 170277, San Francisco, CA 94117-0277, USA  
 CHEESES INTL, 515a Christchurch Road, Bournemouth, Dorset, BH1 4AG  
 DIRECTION MUSIC, 28 Nant y Felin, Pentreath, Anglesey, Gwynedd, LL75 8UY  
 EXTREME, Po Box 147, Preston 3072, AUSTRALIA  
 FREQUENT FREZY COMMUNICATIONS, Po Box 6009, 5-102, 31 Stockholm, SWEDEN  
 FUNFUNDVIERZIG, Hauptstr. 49, 2411 Sandesneben, WEST GERMANY  
 GENERAL PURPOSE CASSETTES, 2976 Klein St, Apt.127-B, Allentown, PA 18103, USA  
 THE GREY AREA, (Mute Records), 429 Harrow Road, London, W10 4RE  
 HITHLAHABUTH, Rainer Prusener, Wienerstr 32, 4350 Recklinghausen, GERMANY  
 HYPNAGOGIA RECORDS, 11 Ladykirk Road, Berwell, Newcastle Upon Tyne, NE4 8AH  
 INNER EAR RECORDINGS, C/o Steve Moore, 21B Shanter Road, Maidens, Ayrshire, KA26 9NL  
 LA LEGENDE DES VOIX, 21 Rue Du 8 Mai 1945, 37270 Montlouis, FRANCE  
 LADD-FRITH, Po Box 967, Eureka, CA 95502, USA  
 METAMKINE, 13 Rue De La Drague, 38 600 Fontaine, FRANCE  
 MINDSCAN TAPES, 71 Millmead Road, Margate, Kent, CT9 3QJ  
 MOTORCADE - C/o S Jarvis, 20 Wilmer House, Daling Way, London, E3 5NW  
 MUSICA MAXIMA MAGNETICA, C/o Luciano Dari, CP 2280, 50100 Firenze, ITALY  
 ORGANIC TAPES, C/o Didier Gibelin, 10 Rue Blieriot, F-38100 Grenoble, FRANCE  
 PHOENIX TREE RECORDS, 12 Cloverdale, Firdale Park, Hartford, Cheshire, CW8 4UW  
 POISON PLANT, 7 Woodsend Place, Rockville, MD 20854, USA  
 PRIMITECH RELEASES, 3501 California Street, Suite 204, San Francisco, Calif. 94118 USA  
 RADIUS MAILORDER - Po Box 16, Nottingham, Notts, NG2 5EQ  
 RECOMMENDED DISTRIBUTION, 387 Wandsworth Road, London, SW8 2JL  
 RRRRecords, 151 Paige Street, Lowell, MA 01852, USA  
 SCHIMPFLUCH, C/o Imvluss, PO BOX 4804, 8022 Zurich, SWITZERLAND  
 SHOCK RECORDS, 26 Stanley Road, Chingford, London, E4 7DE  
 SILENT RECORDS, 540 Alabama Suite 315, San Francisco, CA 94110, USA  
 SOUNDIMAGE, 26a Bolton Road, Windsor, Berks, SL1 3PH  
 STAALPLAAT, PO BOX 11453, 1001 GL, Amsterdam, THE NETHERLANDS  
 TAK TAK TAK, PO BOX 7, Bolwell, Nottingham, Notts, NG6 0HW  
 TEMPLE PRESS LTD, Po Box 227, Brighton, Sussex, BN2 3GL  
 VISION, PO BOX 568, CH-4005 Basal, SWITZERLAND  
 WORLD SERPENT DISTRIBUTION, BM World Serpent, London, WC1N 3XX  
 WORK IN PROGRESS, BCM WIP, London WC1N 3XX  
 ZNS TAPES, Andreaz Vogel, Universitätsstr 71, 4630 Bochum 1, GERMANY

BANDS AND INDIVIDUALS

AUF DER BAHNSTEIG, C/o Cristian Laporte, BP 12, 40120 Roquefort, FRANCE  
 AUTOPSIA, R Milinkovic, Poste Restante, Jindrisska 14, 110 00 Praha 1, CZECHOSLOVAKIA  
 B.TEX, C/o Gary Jones, 141 Mossfield Road, Pendlebury, Manchester, M27 3TU  
 BIOHAZARD PCB, 2832 Chestnut Avenue, Long Beach, CA 90806, USA  
 COIL / THEASHOLD HOUSE, BM / Codex, London, WC1N 3XX  
 COSTES, 13 Quai Du Square, 93200 Saint-Denis, FRANCE  
 CURRENT 93 / N/W, BM Wound, London, WC1N 3XX  
 DARK STAR, C/o W Reffert, Kirchstr 26E, D-7800 Freiburg, WEST GERMANY  
 DEATH IN JUNE, BM June, London, WC1N 3XX  
 FACTOR X, (& Tabloid) C/o Shaun, PO BOX 152, Exeter, Devon, EX4 1QH  
 GERMAN SHEPHERDS, M&S Music, Po Box 590181, San Francisco, CA 94159-0181, USA  
 MAUVE SIDESHOW, Refraction Sound, 165 Boston #4, Seattle, WA 98109, USA  
 MUSLINGAUZE, 21 Queensway, Clifton-Swinton, Manchester, M27 2DE  
 NEGATIVE IMPACT, David, 103 Upholland Road, Billinge, Nr. Wigan, Lancs, WN5 7JH  
 SOL INVICTUS, BM Sol, London, WC1N 3XX  
 SOMEWHERE IN EUROPE, These Silences, 55 Perowne Street, Aldershot, Hants, GU11 3JR  
 THE MOTH, Andrew Scott, 89 Village Way, Pinner, Middx, HA5 5AA  
 THE STATE, Sound Sound, 92 Lilford Road, London, SE5 9HR  
 STINKING BADGER, Radius Mailorder, Po Box 16, Nottingham, NG2 5EQ  
 WHITEHOUSE, William Bennett, C/o Susan Lawley UK, 1 Upper Bow, Edinburgh, UK  
 WHITESLUG, C/o J Whittaker, 110 Renfrew Road, Ipswich, Suffolk, IP4 3HJ

NOX - Rut - Odd Size - 10"  
 GERBER - 85-89 - K7  
 PESSARY - The Last Rites - K7  
 VARIOUS - In The Shadow Of The Cross - K7  
 VARIOUS - UK Electronics 3 - K7  
 VARIOUS - UK Electronics 4 - K7  
 ZONE BANDITS - The Shifting - CD

STEPHEN MALLINDER - Pow Wow Plus - CD  
 RICHARD H KIRK - Disposable Half Truths - CD  
 VARIOUS - Electro Clips - CD  
 CONTROLLED BLEEDING - Golgotha - CD  
 VARIOUS - Mouth Can't Spell - LP  
 ROGER DOYLE - Dizzo No- CD  
 ROGER DOYLE - Charlotte Corday/Thalia - CD

STEFAN BLASIN - Nana Bobo - CD  
 IN SLIGHTER NATIVES - Enter Now The World CD  
 LE SYNOCHITE - Macisto Fuzztanz - CD  
 VARIOUS - Picture Disc Summer Specials - CD  
 VARIOUS - Der Verlag - K7  
 SCHNITZER/THOMASUS - Trolling Toggle - CD  
 VARIOUS - Arrythmia - CD

THESE ARE ALL THE GOODIES WE'VE RECEIVED SO FAR FOR THE NEXT ISSUE - FULL REVIEWS NEXT TIME !